

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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VOL. 54.—No. 27.

SATURDAY, JULY 1, 1876.

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5d. Stamped.

## HER MAJESTY'S OPERA, DRURY LANE.

Second Appearance of Mlle Mila Rodani.

THIS EVENING (SATURDAY), July 1, will be performed DONIZETTI's Opera, "LA FIGLIA DEL REGGIMENTO." Tonio, Signor Dorini; Sergente Sulpizio, Signor Romani; Ortenzio, Signor Valro; Caporale, Signor Grazzi; Un Paesano, Signor Rinaldini; La Marchesa, Mlle Bauermeister; and Maria, Mlle Mila Rodani (her second appearance in this country). Director of the Music and Conductor—Sir MICHAEL COSTA. After which the new Ballet Divertissement in one tableau, entitled "CUPIDON SUR L'ILE DE CORAL." Cupidon, par la petite Marie Müller; Coralia, Mlle Katti Lanner.

Extra Night—Tietjens, Trebelli-Bettini, Faure.

On MONDAY next, July 3 (Last Time), "SEMIRAMIDE." Arsace, Mlle Trebelli-Bettini; Assur, M. Faure; and Semiramide, Mlle Tietjens.

On TUESDAY next, July 4, "LOHENGRIN." Elsa di Brabant, Mlle Christine Nilsson; Lohengrin, Signor Campanini; Enrico, Herr Behrens; Telramondo, Signor Galassi; and Ortruda, Mlle Tietjens. Director of the Music and Conductor—Sir MICHAEL COSTA.

Extra Night.

On THURSDAY next, July 6, "FAUST." Mlle Christine Nilsson, Mlle Trebelli-Bettini; M. Faure, Signor Campanini.

On SATURDAY, July 8, "LE NOZZE DI FIGARO."

On MONDAY, July 10, "DON GIOVANNI."

The Opera will commence at Half-past Eight o'clock, except on Tuesday next, July 4th (on the occasion of the performance of "Lohengrin"), when the Opera will commence at Eight o'clock.

Prices—Stalls, 2s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. The Box office, under the portico of the theatre, is open daily from Ten till Five, under the direction of Mr. Bailey, where boxes, stalls, and places can be obtained; and of all the principal Librarians and Musicsellers.

**M. CARL BOHRER** (from the Royal Opera, Dresden, 43) has the honour to announce that he will give his FIRST GRAND EVENING CONCERT at LANGHAM HALL, 43, Great Portland Street, on MONDAY, July 3, at Eight o'clock precisely. Vocalists:—Madame Lemmens-Sherington, Mlle Ennequin, Miss Lelia Bertie, Mlle Victoria Bunesen, and Miss Alice Fairman; Signor Urio, Mr Vernon Rigby, Herr Werrenrath, M. Carl Bohrer; Miss Williams and Mr Leigh (pupils of M. Carl Bohrer). Instrumentalists: Violin—Madame Varley-Liebe. Violoncello—Mr Walter Pettit. Harp—Mr Frederick Chatterton. Pianoforte—Signor Tito Mattie and Mr Ganz. Conductors—Sir Julius Benedict, Le Chevalier Campana, Signor Alberto Ranadier, Herr Lehmkreyer, and Mr William Ganz. Sofa Stalls (numbered), 21s.; Reserved Seats (numbered), 10s. 6d.; Balcony Stalls, 5s. May be obtained of Messrs Cramer & Co., 210, Regent Street; Charles Kelly, 68, Westbourne Grove, Bayswater; Messrs Chappell & Co., 50, New Bond Street; and M. CARL BOHRER, 56, Hereford Road, Bayswater, W.

"O THOU MOST LOVELY EVENING STAR."

**M. CARL BOHRER** will sing the Romance from WAGNER'S *Tannhäuser*, "O THOU MOST LOVELY EVENING STAR" ("O DU MEIN HERD ABENDSTERN"), at his Concert, Langham Hall, Monday Evening, July 3.

**MR. G. W. HAMMOND'S PIANOFORTE RECITAL,** St. JAMES'S HALL, FRIDAY, July 7, at Three o'clock. Preludes and Fugues, Nos. 2 and 5 (Bach); Passacalle (Handel); Minuet in A minor (Lully); Gavotte, with variations (Rameau); Sonata (Scarlatti); Fantasia in F sharp minor (Mendelssohn); Vier Melodien (W. H. Holmes); Duet for two pianos (Otto Goldschmidt); Trio in B flat, Op. 99 (Schubert); "Memento," "Polish Melody," and "Pré aux Clercs," G. W. Hammond.

**MADAME LUISA VALLI** has the honour to announce her MORNING CONCERT (by kind permission of the Earl of Dudley), at DUDLEY HOUSE, Park Lane, on THURSDAY, July 6, assisted by eminent Artists. Tickets, One Guinea; Cramer & Co.; Chappell & Co.; and at her residence, 16, Beaumont Street, W.

**MISS EDITH JERNINGHAM** will give her MATINEE MUSICALE, at the BEETHOVEN ROOMS, 27, Harley Street, on SATURDAY, July 8, assisted by the following eminent Artists: Miss Sophie Ferrari, M. Ludwig, M. Daubert, and Mr W. Dorrell. To commence at Three o'clock. Tickets may be obtained of Chappell & Co., New Bond Street; and Mr Lamborn Cock, New Bond Street. Single Ticket, 7s. 6d. Family Ticket (admitting four), One Guinea.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), July 1, will be performed

(Last Time this Season), "LUCIA DI LAMMERMOOR." Mlle Albani; Signori Graziani, Capponi, Sabater, and Bolis. Conductor—Signor VIANESI. The Last Week but One of the Season, which will terminate on

SATURDAY, July 15.

On MONDAY next, July 3 (Last Time this Season), "IL BARBIERE DI SIVIGLIA." Mesdames Adelina Patti and Ghiotti; Signori Cotogni, Clampi, Tagliafico, and Bettini.

On TUESDAY next, July 4 (Last Time this Season), "RIGOLETTO." Mesdames Albani and Scalchi; Signori Graziani, Monti, and Bolis.

In compliance with very numerous applications from families residing in the districts surrounding the metropolis, a Morning Performance of VERDI's last new Opera, entitled "AIDA," will be given on WEDNESDAY next, July 8, commencing at Two o'clock.

On THURSDAY next, July 6 (for the only time this Season), "HAMLET." Mlles Albani and D'Angeli; Signori Bagaglino, Bettini, and Cogoni.

On FRIDAY next, July 7 (Last Time this Season), "L'ELISIR D'AMORE." Adina, Mlle Zaré Thalberg; Giannetta, Mlle Cottino; Belcore, Signor Cotogni; Dulcamara, Signor Conti; and Nemorino, M. Capoul (his first appearance at the Royal Italian Opera).

On SATURDAY, July 8 (first and only time this Season), "CRISPINO E LA COMARE." Mlles Bianchi (her first appearance in that Opera) and Ghiotti; Signori Sabater, Capponi, Tagliafico, and Conti (his first appearance in that Opera in England). Conductor—Signor VIANESI.

Doors open at Eight o'clock; the Opera commences at Half-past Eight.

The Box office, under the portico of the theatre, is open from Ten till Five. Pit tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 7s.; Amphitheatre, 2s. 6d.

**MOZART AND BEETHOVEN SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET.** President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERTH. The FIFTH CONCERT, for the benefit of Herr Schubert, will take place on THURSDAY, July 6, on which occasion most eminent Artists will appear. Tickets at Messrs Duncan Davison & Co., 244, Regent Street, W.

**SIGNORA MARIA LUISA GRIMALDI'S PIANOFORTE RECITAL** at LANGHAM HALL, 43, Great Portland Street, will take place on MONDAY Afternoon, July 3, at Half-past Three o'clock. Programme:—(1) Mozart, Fantasia; Liszt, Waldes rauschen; Chopin, Nocturne; Mendelssohn, Fantasia Caprice; (2) Beethoven, Sonata Appassionata; (3) Bach, Prelude and Fugue; Handel, Bourrée in G; Gluck, Gavotte; Scarlatti, Tempio di Ballo; Zipoli (année 1680), Gigue; (4) Schumann, Warum und Die Abend; Schubert, Menet; Liszt, Rhapsodie Hongroise. Tickets—Stalls, 10s. 6d.; Unreserved, 5s.; Balcony, 2s. 6d.; of Novello, Ewer & Co., Berners Street; Duncan Davison & Co., 244, Regent Street; and W. Czerny, 349, Oxford Street.

**LANGHAM HALL, 43, GREAT PORTLAND STREET.** Herr LEHMAYER has the honour to announce that his ANNUAL GRAND EVENING CONCERT will take place on TUESDAY, July 4, at Eight o'clock, on which occasion he will be assisted by the following eminent Artists:—Mme Liebhart, Mlle Matilda Zimeri, Mlle Blanche Terzi, Mlle Bernhardt, and Miss Helen Arnim; Mr Shakespeare, Mr George Perren, Mr Bernhardt Lane, Signor Caravoglio, Herr Carl Bohrer, and Mr Maybrick. Violin—Herr Herman Franke. Violoncello—Herr Daubert. Pianoforte—Herr Lehmann. Conductors—Mr WILHELM GANZ, Herr HEMPELER, Mr HENRY PARKER, and the Chevalier CAMPANA. Stalls, 10s. 6d.; Balcony, 5s. Tickets may be had at all the principal Musicsellers, and at the Langham Hall; also of Herr LEHMAYER, 7, Store Street, Bedford Square.

**HER MAJESTY'S THEATRE or OPERAHOUSE, HAY-MARKET.**—This House not having been taken for theatrical purposes, the LEASE, for 15 years, from Michaelmas, 1876, held at a net yearly rent of £1,934 14s., will shortly be OFFERED FOR SALE, by PUBLIC AUCTION, if not previously disposed of by private contract.

The existing Theatre was completely rebuilt and decorated after the fire in December, 1867, and is fireproof as far as a theatre can be made so.

Immediate possession may be had of the premises upon the completion of the sale.

The number of boxes termed Property Boxes is 8, one of which on the grand tier will expire at Michaelmas, 1881, and there are 30 Property Stalls.

For particulars apply to Messrs BENBOW & SALTWELL, Solicitors, No. 1, Stone Buildings, Lincoln's Inn, London.

**MRS OSGOOD** begs to request that all communications respecting ENGAGEMENTS for Oratorio and Miscellaneous Concerts be addressed to 9, St Luke's Road, Westbourne Park, W.

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The next STUDENTS' ORCHESTRAL CONCERT, open to Subscribers, Members, and Associates, will take place at ST JAMES'S HALL, on WEDNESDAY Morning, July 5, at Two o'clock. There will be a complete Band and Chorus, formed by the Professors and the late and present Students and the Choir of the Royal Academy of Music. Conductor—Mr WALTER MACFAREN. The Programme will include Concertos by Mozart, Dussek, and Mendelssohn; and MS. Compositions by Miss Prescott, Messrs Jackson, Ridgway, and Little (Students). Admission, One Shilling. Tickets, 2s. 6d. and 5s., to be obtained at the Institution and at St James's Hall.

By Order. JOHN GILL, Secretary.

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## ROYAL AQUARIUM SUMMER and WINTER GARDEN

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Concerts, Vocal and Instrumental, every Afternoon and Evening. Permanent

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Admission to the Royal Aquarium, One Shilling every day (except Thursday).

Thursday, Half-a-crown, on which day Special Vocal and Instrumental Concerts, both Afternoon and Evening.

Admission (including Return Ticket from any Station on the District Railway) One Shilling. Doors open from Noon till Eleven every day.

## MONSIEUR SAINT-SAËNS will give a PIANOFORTE RECITAL, at ST JAMES'S HALL, on THURSDAY next, July 6, commencing at Three o'clock. Sofa stalls, 7s. 6d.; balcony, 3s. Admission, One Shilling. Tickets at Austin's, St James's Hall; and all Music Publishers.

DURHAM CATHEDRAL.—THE APPOINTMENT of a MINOR CANON to the Vacant place in DURHAM CATHEDRAL will be made on THURSDAY, the 20th day of July next. The Trial will take place on MONDAY and TUESDAY, the 17th and 18th days of July next. Applications (stating age), testimonials, and inquiries as to the office must be sent in and addressed to Mr EDWARD PEELE, Chapter Clerk to the Dean and Chapter of Durham, at his office in the College, Durham, on or before THURSDAY, the 6th day of July next. The travelling expenses of the Candidates who shall be summoned to the Trial will be paid by the Dean and Chapter.

College, Durham, June 3, 1876.

OLD PARISH CHURCH, LEEK.—ORGANIST WANTED, to play the Services Three times on Sunday and teach the Choir. Practice twice a week. Fixed stipend, £26 a year. An excellent opening in the town for a good Teacher and Tuner. Testimonials to be forwarded to the CHURCH-WARDEN, Saint Edward's, Leek.

## "ALICE, WHERE ART THOU?"

MR PEARSON will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" Every Evening during the ensuing week, at the Royal Aquarium Concerts, Westminster.

## "LOST DREAMS."

MR FOOTE will sing VIRGINIA GABRIEL'S Song, "LOST DREAMS," at his Concert.

## "SERENADE MORESQUE."

SIGNOR DAREWSKI will sing M. BERGSON'S "SERENADE MORESQUE" at Herr Lehmyer's Concert, July 4, at Langham Hall.

## "THE GLOWWORM'S LAMP."

MR WADMORE will sing HENRY SMART'S new Song, "THE GLOWWORM'S LAMP WAS SHINING," at the Aquarium Concert, at Brighton, This Day, July 1.

## "ON PARTING."

SIGNOR URIO will sing Madame ADELINA PATTI'S admired setting of BYRON'S words, "ON PARTING," at his Matinée Musical, July 7.

MR CHAS. ABERCROMBIE (Tenor) begs to announce that he has arrived in Town for the Season. All letters respecting ENGAGEMENTS for Concerts, Oratorios, &c. Address, care of Messrs DUNCAN DAVISON & CO., 244, Regent Street, W.

MR ZAVERTAL, from Glasgow, will be open shortly for ENGAGEMENTS as Conductor and Teacher of the Pianoforte and Singing. For references and appointments apply to Messrs BOOSEY & CO., 295, Regent Street, W.

## BRIGHTON CONCERT AGENTS.

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THE MOST BEAUTIFUL SONGS and BALLADS of the day are those sung by the MOORE and BURGESS MINSTRELS at ST JAMES'S HALL. The words of all these songs are written by the most eminent authors, and the music composed by the most celebrated musicians of the age, including HENRY S. LEIGH, E. L. BLANCHARD, FRANK VIZETELLY, CHARLES DUNPHIE, J. R. THOMAS, W. MEYER LUTZ, JOHN HOBSON, &c.

## MOORE AND BURGESS MINSTREL SONGS.

The following new and charming Songs and Ballads, just published by the Proprietors, Messrs Moore and Burgess.

Sing me the songs that I loved long ago.	Return of the Exile.
The Piquet.	Glory or the Grave.
The wild, white rose.	The Alpine Hunter.
A boatman's life for me.	Heavenly Voices.
My Lily.	Gentle Flowers.
Sing, dearest, sing.	The Buckles on her Shoes.
Many weary years ago.	The Flight of the Birds.

May be ordered through any Music-seller, or obtained direct from the Publishers, St James's Hall, post free.

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## SING ME THE SONGS THAT I LOVED LONG AGO.

Composed by W. MEYER LUTZ. One of the most beautiful and tuneful Ballads introduced by the MOORE and BURGESS MINSTRELS for some time past. Now being sung with immense success at ST JAMES'S HALL. Can be ordered through any Music-seller; or obtained from the Manager of the Moore and Burgess Minstrels, St James's Hall.

THE FLIGHT OF THE BIRDS.—An entirely new and charming Ballad. Words written by HENRY S. LEIGH, Esq. Suitable for Alto, Tenor, or Soprano voices. Now being sung by the MOORE and BURGESS MINSTRELS, at ST JAMES'S HALL, with extraordinary success. Can be ordered of all Music-sellers; or obtained direct from the Manager of the Moore and Burgess Minstrels, St James's Hall.

## NEW AND BEAUTIFUL SONGS FOR CHRISTMAS.

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## LESSONS IN PIANOFORTE AND HARMONY.

MISS EDITH JERNINGHAM, Assistant-Professor in the National Training School for Music, Diplomé of the Royal Academy, London, and the Conservatorium, Stuttgart. For Terms, &c., apply to Miss EDITH JERNINGHAM, National Training School for Music, Kensington Gore, S.W.

## LANSDOWNE COTTELL'S COMPOSITIONS.

MESSRS MOUTRIE & SON have the pleasure of announcing arrangements with Mr COTTELL, enabling them to publish a New Composition, Monthly (Vocal or Instrumental). The success of his new "Wedding March" has encouraged them in requesting Mr COTTELL to arrange it as a Pianoforte Duet. They anticipate a greater demand than ever for his last Compositions. Pianoforte and Music Saloons, 55, Baker Street, W. Catalogues post free.

## NEW COMPOSITIONS BY OTTO BOOTH.—

The Fisher (Song), 4s.	Romance for Violin, 4s.
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2s. 6d.	Wanderlieder in Sketches (Piano), 2s. 6d.
Pretty little Warbler, stay, 3s.	Sonata quasi Fantasia (Organ), 5s.
The Sea Gull, 3s.	London: WEEKES & CO., 16, Hanover Street, W.

CIRO PINSUTI'S New Opera, "IL MERCANTE DI VENEZIA," performed with great success in Italy, is now published complete, for Voice and Pianoforte, price 15s. net, post free. "Donna Gentil," the favourite Romanza, sang by Mr Santley (in F treble clef), post free for 2s stamps. The separate vocal pieces, pianoforte arrangements, &c. RICORDI's Dépot of Italian Music, 23, Charles Street, Middlesex Hospital, London, W.

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New Works. Now ready. Band Accompaniments on application. "NAOMI'S RETURN." Sacred Cantata ..... J. L. HOECKEL. "THE BUCCANEERS." Cantata ..... J. CHESHIRE.

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THE LANGHAM HALL, 43, Great Portland Street, near Oxford Circus. The Best Sounding and the Handsomest Bijou Concert Room in London. Apply, as above, for VACANT DATES.

SUMMER HOLIDAYS.—A series of interesting TOURS arranged from New York, via Centennial Exhibition, Philadelphia, to Niagara Falls, Watkins's Glen, White Mountains, Montreal, &c., by Inman Royal Mail Steamers, from Liverpool every Thursday. Time occupied, under a month. For full particulars and Tickets, apply to WILLIAM INMAN, 22, Water Street, Liverpool, or to any "Inman Line" Agent.

## ROYAL ITALIAN OPERA.

Repetitions of *Guillaume Tell*, *L'Elisir d'Amore*, and *Tannhäuser* were among the five performances at Mr Gye's theatre last week. The other two nights were devoted to Verdi's Egyptian opera, *Aida*, which, first produced at Cairo, in 1872, at the express command and for the express gratification of the Khedive, has since been heard in various Continental towns (of Italy especially), and even in the United States, until it became almost a bounden duty to present it in a country where the name of Verdi has been for so very many years a sort of household word. The first representation of *Aida* at Covent Garden, and the unanimously favourable reception that greeted it, we have already briefly described, and need merely add that it was played again on Saturday night with the same results.

Of the 23 operas composed by Verdi from 1842 to 1872 (inclusive) 14 have been heard in this country, viz.: *Nabucco*, *I Lombardi*, *Ernani*, *I due Foscari*, *Attila*, *I Masnadieri* (written expressly for "Jenny Lind," and given at Her Majesty's Theatre in 1847, under Mr Lumley's directorate), *Luisa Miller*, *Rigoletto*, *Il Trovatore*, *La Traviata* (in which, just twenty years ago, Piccolomini made her first appearance), *I Vespi Siciliani* (Paris Exhibition of 1855, with Sophie Cravelli as the heroine), *Un Ballo in Maschera*, *La Forza del Destino*, composed for St Petersburg in 1860, and *Don Carlos*, for the then "Academie Impériale," in 1861. About the others—including *Gerusalemme*, and *Le Trouvère*, amplifications for Paris of *I Lombardi* and *Il Trovatore*, after the manner of Rossini's *Siege de Corinthe* and *Moïse*—as little is known here, except to those who possess themselves of everything that has come from Verdi's pen, as of his first work, *Oberto di San Bonifazio* (the Scala, Milan, 1839), and two operas immediately following, both in the comic style, which, warned by failure, Verdi has never since cultivated. The English public first became acquainted with Verdi through *Nabucodonosor* (*Nabucco*) at Her Majesty's Theatre in 1846, under the title of *Nino*, when the late Balfe had taken the place of Sir Michael (then Mr) Costa at the conductor's desk. Although the opinions of connoisseurs differed about the merits of this work, none could dispute the fact that the young musician (Verdi was then in his thirtieth year) showed real dramatic fire, and—important fact—had a style of his own. How since then he has steadily progressed, furnishing opera after opera, in which more and more original and striking features were recognised, all the world knows; and we believe that the examples of his genius, from period to period introduced among us, offer a fair test by which to adjudge his absolute merits. It is affirmed by some that from the date of *Rigoletto* (1851) Verdi's style underwent a transformation; that, like Beethoven, in fact, he has exhibited three styles, the second beginning with the opera just named, the third with *La Forza del Destino* and *Don Carlos*. All we are able to perceive, however, is that his genius, according to its idiosyncrasy, grew with his years, and that as Rossini advanced with measured steps from *Tancredi* to *Guillaume Tell*, so Verdi may have advanced from *Nabucodonosor* to *Aida*—which, nevertheless, despite his recent taking to *Requiem* and Quartet writing, it is, for more than one reason, to be earnestly desired, may never be cited as a *Guillaume Tell* for him. Though in his sixty-third year, he has still too much vigour, combined with laudable ambition, to think just now of the "Swan's song." *Aida* is, doubtless, but the forerunner of other efforts of an imposing character—not all, let us hope, simply and artificially as the libretto of MM. Du Locle and Ghislanzoni is constructed, wedded to stories with which the Pharaohs and their belongings have to do, and not all conceived from a musical point of view precisely in a similar manner; for, even admitting *La Forza* to be his *Corinthe*, *Don Carlos* his *Moïse*, and *Aida* his *Tell*, it will hardly be asserted that he has the capacity to fill up a wide canvas with the ease and completeness exhibited by Rossini in similar instances, or that Verdi *au naturel* is not preferable to Verdi à la Meyerbeer. But before discussing the claims to admiration offered by the music of *Aida*, it is as well to convey some notion of the drama that has inspired it—a drama, the gorgeously elaborate surroundings of which are so out of proportion with its few incidents that, here and there, the amount of attention necessary to a fair understanding of their relative importance to the action is hard to pay.

The interest of *Aida* is concentrated in the passionate love entertained by two young maidens for one and the same hero. Both are daughters of kings, though, as we are introduced to them,

existing under widely different circumstances. The fortune of war has reduced one of them to the condition of a slave, while the other basks in the sunshine of her high estate. The slave is Aida, daughter of Amonasro, King of Ethiopia; her rival is Amneris, daughter of the King of Egypt, who, as he has no specific name assigned to him in the book, may be designated indifferently as Pharaoh. The hero who inflames the hearts of Aida and Amneris is Radamès, a valiant captain in the Egyptian army. Although the mistress of Aida, Amneris is not aware that in birth the slave is her equal, but, touched by her gentle manners and superior intelligence, has taken her into intimate companionship. Add to this that, while unconscious of the affection entertained for him by Egypt's royal daughter, Radamès is fully aware of Aida's love, which he reciprocates with ardour. Out of these materials the entire story is evolved. The opera is divided into four acts. In Act I. news is brought to Memphis that Egypt has once more been invaded by Amonasro, at the head of the Ethiopian host, and that the enemy is already at the gates of Thebes. Whereupon, the Oracle being consulted, Radamès is named by Isis as the general who shall conduct the Egyptians to victory. Observing the effect produced upon Aida by this intelligence, and by the demeanour of both Aida and Radamès at their meeting in her presence, the suspicions of Amneris are aroused, and she at once adopts the conclusion that in her favourite slave she has now a hated rival. When left alone, the mind of Aida is distracted by conflicting emotions, the devotion to father, kinsmen, and country on one side weighing against her love for the young Egyptian on the other. The ensuing scene, however, in the temple of the god Ptah, amid priests and priestesses performing characteristic ceremonies (among which is conspicuous a "sacred dance" by the priestesses), finds Radamès invested with the emblems of authority, as commander of the opposing forces. In Act II. the success of the Egyptian arms is announced. Amneris, attiring herself for the pageant intended to celebrate it, and exulting in the immediate return of her hero, affects to console the dejected Aida by the assurance that, whatever the loss to Ethiopia by discomfiture, it has been cruelly avenged by the death in battle of Egypt's heroic champion. The deportment of Aida on hearing this would alone suffice to confirm the suspicions of Amneris, but on telling her rival that she had purposely deceived her, and that Radamès still lives, the rapturous delight of the poor girl turns suspicion into certainty, and pretended sympathy into furious menace; a wretched slave cannot be rival to the daughter of the Pharaohs. At this juncture the *fanfare* of trumpets announces Radamès' triumphal entry at the head of the Egyptian warriors. Dancing girls, bearing the spoils of the enemy, follow in their train, together with the trophies of victory, and numerous prisoners, among whom is King Amonasro, disguised as an ordinary combatant. Aida, recognising her father, and unable to put constraint upon herself, flies into his arms. He adjures her not to reveal their secret; and as, luckily, her station is unknown to the Egyptians, the life of Amonasro is spared; but, at the admonition of the priests, who, against the wish of the people and the entreaties of Radamès himself, call for the instant sacrifice of all the prisoners, he is ordered to be retained as a hostage for peace, while the others are liberated. The King of Egypt then, as reward for the services of his champion, confers upon Radamès the hand of Amneris, and appoints him successor to the throne. Act III., nevertheless, shows the inclination of Radamès to be unchangeable. He has given rendezvous to Aida near the threshold of the temple of Isis, there to declare his still undying affection. Aida is earliest on the spot, but before the expected arrival of her lover she is confronted by her father, Amonasro, who, knowing her feelings towards Radamès, and aware of the coming interview, induces her with angry threats to wring from him a secret which may compromise the Egyptian army in their approaching contest with the enemy; for the Ethiopians are again under arms, eager to renew the war. In her interview with Radamès, after many protestations on either side, she persuades him, in order to escape from the marriage with Amneris, to fly with her to her own country. Consenting thereto, and indicating the road by which they may fly so as to avoid the Egyptian soldiers, Radamès thoughtlessly names the very path where they were to have taken the Ethiopians by surprise. It is scarcely requisite to add that Amonasro, concealed hard by, has overheard all this, and suddenly reveals himself to the lovers. Overwhelmed with shame at thus having unwittingly

betrayed his country, Radamès, after conniving at the escape of Aïda and her father, gives himself up a prisoner to the high priest, Ramphis, who, within the temple, has been aiding Amneris in the customary acts of devotion anticipatory to her expected nuptials in the morning. Act IV. (the last) discovers Radamès condemned by the priestly tribunal to be entombed alive, as a traitor to his country. Amneris promises to save him, on condition that he will abandon Aïda and give his undivided affection to her; but Radamès, whose remorse is only equalled by the love he cherishes for the former, sternly refuses compliance, and, amid the solemn anathemas of the priests, unmoved by the agonised supplications of Amneris, now repentant, is consigned to the vault whence he is never again to emerge. There, however, he finds Aïda, as constant in death as in life; and after a duet, which—strangely accompanied as it is by the singing and dancing of the priests and priestesses of Ptah, before the altar of the temple immediately above them—might be shorter, the lovers, sinking into each other's arms, conveniently expire. Thus gloomily ends *Aïda*, which, to say truth, is made up of little else but gloom from first to last, and at the end becomes oppressive, if only because the fate of the heroine and her lover, to say nothing about the almost equally to be pitied Amneris, is destitute of poetic justice, being in no way accounted for by their actions. Here there is no fate, as in the Greek tragedies, no offended god or goddess pursuing a devoted family to its extinction; nor have we the mythos as exemplified in the lyric dramas of Wagner, whose chief personages, by the way, are not condemned without a reason, the Holländer, having, with an oath, defied Omnipotence; Tannhäuser expiating a dissolute life; and Elsa suffering for the violation of a solemn promise made with her champion-deliverer.

We cannot at present speak of Verdi's music in detail; that must be left for another occasion. With those who insist that it manifests an entire change of style we are at a loss to agree. We perceive no more change of style in *Aïda* than in *La Forza del Destino*—which virtually signifies no change at all. As for a leaning towards Wagner, there is not a trace of it. If writing a greater quantity of accompanied recitative than usual, or a smaller number of set pieces, to be taken out of the score and performed by themselves without regard to the context, or the occasional reappearance of certain phrases, or parts of phrases, like that with which the orchestral prelude sets out, is like Wagner, why then Verdi now resembles Wagner as many other composers of the actual day resemble him; but no further. Verdi knows better than to dive into unfathomable waters. He is, happily, still the Verdi of our long remembrance, our own Verdi, in short; and may he continue to remain so. We care less about his elaborately-spun out finales (with or without long Egyptian trumpets), than about finales of a less ambitious texture, but of far greater effect, such as may be cited out of his earlier operas, from *Ernani* onwards; we prefer the "Miserere" in *Il Trovatore* to all the solemn music in *Aïda*, and the quartet of *Rigoletto* or the quintet of *Un Ballo in Maschera* to anything analogous (if anything analogous there be) in the same work. Where Verdi is most himself, and, therefore, most admirable, is in the situations calling for intense dramatic expression; and to every one of these he brings all his well-known power, moving his audience accordingly. Among several instances may be pointed out the soliloquy of Aïda in the first act; the duet between Amneris and Aïda in the second; the duet between Aïda and Amonasro, and its sequel, for Aïda and Radamès (these before all), in the third; and last, not least, the duet between Amneris and Radamès in the fourth. That the *finale* of the Triumph scene is very imposing in its way must be cheerfully conceded; but it is rather imposing as a combination of strident effects than anything else, wherein it recalls the great *finale* of *Don Carlos*, which in primitively fresh ideas is equally deficient. The ballet music in *Aïda* is quaint enough, but does not exhibit Verdi conspicuously as a master of what is called "local colouring." It is evidently intended for music in the Egyptian style, but leaves undecided what the Egyptian style may actually be. In conclusion, *Aïda* is an opera projected on a grand scale, and containing much that is excellent even for Verdi, but not an opera which Verdi's sincerest admirers would like to chronicle as Verdi's last and best.

About the performance there is little to be said that is not favourable. The magnificence of the spectacle, into minute details about which it is needless to enter, cannot fail to strike all observers; while, as we have already hinted, the cast of the *dramatis personae*

is almost irreproachable. Madame Adelina Patti throws herself heart and soul into the character of Aïda, and wherever the highest art is called upon exhibits it in perfection. Nothing can be finer or more impressive than she is in the earlier scenes, before the unrecognised daughter of Amonasro has occasion completely to reveal herself; and nothing more impassioned than her acting, declamation, and singing in the three great duets, so much of the dramatic significance of which depends essentially upon her exertions. In these she obtains admirable support from Mdlle Ernestina Gindele (Amneris), not only a good singer, with a fine and capable voice, but a practised comedian; from Signor Nicolini (Radamès), who has seldom more completely and successfully identified himself with a part (a part, by the way, to which he is physically as well as artistically suited); and Sig. Graziani (Amonasro), whose dramatic enthusiasm has rarely been afforded a more advantageous field for display than in the duet where the Ethiopian monarch forces his daughter to learn the secret which is the condemnation of her lover. The deep voice of Signor Capponi is exactly fitted for the measured phrases of the High Priest Ramphis; and M. Feitlinger, if he could disembarrow himself from the too prevalent "tremolo," would do full justice to the music of the King of Egypt. The chorus, which plays a conspicuous part, does its work in most instances extremely well; while the orchestra, still more heavily taxed, confers credit alike upon itself and its skilful and zealous conductor, Signor Bevignani. That so careful and in all respects satisfying a representation of a work anxiously looked forward to will mark the season of 1876 as one to be noted in the annals of the Royal Italian Opera may be taken for granted.

*Don Giovanni* was repeated on Monday, *Faust e Margherita* on Tuesday, *Fra Diavolo* on Thursday, and *Aïda* last night. *Linda di Chamouni* is to be given this evening, with Mdlle Synnerberg, a contralto, "her first appearance on any stage," as Pierotto, and Mdlle Albani as the heroine.

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#### ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the students' chamber concert given in the new concert-room of the Royal Academy of Music on Saturday evening, June 24th:—

Anthem, "Stand up, and bless the Lord your God," solos, Miss Albu, Miss Orridge, Mr Greenwood, and Mr George (Goss); *Andante, Scherzo—Allegro Molto, and Allegretto*, from *Sonata in A flat, Op. 26, pianoforte*, Miss Garden (Beethoven); *Song (MS.)*, "Thyrsis, when he left me," Miss Lita Farrar (A. F. Jarratt, student); *Solo and Semi-Chorus*, for female voices, *Samson* (solo, Miss Kate Brand), Miss Brookes, Miss Albu, Miss Marietta, Miss Larkeon, and Miss Stern (Handel); *Slow Movement and Rondo*, from *Trio in D minor, pianoforte, violin, and violoncello*, Miss Thurgood, Miss Gabrielle Vaillant, and Mr Elliot (Mendelssohn); *Lied*, "Du bist die ruh," Miss Sadie Singleton (Schubert); *Sonata*, in C minor, Op. 111, *pianoforte*, Miss Kate Steel (Beethoven); *Part Songs*, "The departure" and "The Nightingale" (Mendelssohn); *Song*, "The noblest," Miss Barkley (Schumann); *Adagio Cantabile, Scherzo, and Finale*, from *Sonata in C minor, Op. 30, No. 2, pianoforte and violin*, Miss Ludovici and Miss Gabrielle Vaillant (Beethoven); *Trio (MS.)*, "Lovely Spring," Miss Shaboe, Miss G. Cowper, and Miss Webb (Baumer); *Song*, "My heart ever faithful," Miss Sutton, *violoncello obbligato*, Mr Elliot (J. S. Bach); *two studies*, No. 1, in B flat (Henselt), and No 2, in C minor (Chopin), *pianoforte*, Miss Edith Brand; *Duet*, "Crudel perche," *Nozze di Figaro*, Miss Holcroft and Mr Hughes (Mozart); *Solo and Chorus*, for female voices, "La Carita," solo, Miss Kate Brand (Rossini); *Fantasia Sonata*, in C, *organ*, Mr A. Shaw (Hesse); *Aria*, "Qui la voce," *Puritani*, Miss Edouard (Bellini); *Duets*, "The Two Deep" and "Love will find out the way," Miss Jessie Jones and Miss Thekla Fischer (Brahms); *Scherzo*, in B flat minor, *pianoforte*, Mr Rose (Chopin); *Anthem*, "Praise ye the Lord" (Walter Macfarren). The accompanists of the vocal music were Miss Heathcote, Miss Kate Steel, Miss Ethel Goold (Sir Francis Goldsmid scholar), and Mr Hooper. Mr Rose presided at the organ, and Mr Walter Macfarren conducted.

The next students' orchestral concert is announced to take place at St James's Hall, on Wednesday morning, July 5th, at two o'clock.

**TILSIT.**—After a successful performance of Mendelssohn's *Elijah*, by the Vocal Association, the members presented their director, Herr Wolff, with a conducting-stick, in testimony of their appreciation of his services to the Association.

## HER MAJESTY'S OPERA.

There were last week two repetitions of *Don Giovanni* (evening and morning), one of *Lucia*, and one of *Lohengrin*. On Saturday night the *Figlia del Reggimento* was given for the first time, the graceful, light, and sparkling music of Donizetti, admirably executed throughout, affording an agreeable and welcome contrast to much of a higher order that has been listened to this season. The special interest in this revival, however, centred in the *début* of a young aspirant hitherto unknown to the English public. Mdlle Mila Rodani—a German lady, we understand, Roeder by name—is one of the most piquant, lively, and charming representatives of the once familiar “Vivandière” we can call to mind. Although labouring under the inconvenience of a cough, of which the audience could not fail from time to time to be made aware, she did quite enough to establish her claims to be looked upon as an artist far above the common order, who, with study and further experience, may aim at the highest honours in her profession. Personally she has everything in her favour, which counts for a great deal. But, apart from this desirable qualification, Mdlle Rodani gave undeniable evidence of superior talent, both as actress and singer, causing the audience to forget all about her indisposition, and not only to applaud her frequently, but, somewhat selfishly under the circumstances, to compel her to repeat the final couplet of the well-known apostrophe to the Regiment, “Ciascun lo dice,” her rendering of the whole of which had afforded unequivocal satisfaction. This characteristic effusion, however, was not Mdlle Rodani’s only success in the first act. The pathetic “adieu” to Maria’s beloved companions, “Conviene partir,” expressed with genuine feeling, and—like other passages in the course of the opera—showing the young artist able to sing in an under-tone surely and without constraint, also received the hearty acknowledgment that was its due. The “lesson scene” was acted with a great deal of vivacity, and the manner of delivering the stereotyped air to the pianoforte accompaniment of the Marchioness of Birkenhead (than whom a better representative than Mdlle Bauermeister could hardly be named) displayed much quiet and natural humour. In short, notwithstanding indisposition, Mdlle Rodani’s *début* among us was a well-merited success. Her voice, though seemingly not powerful, is of genuine quality, a legitimate soprano, flexible and pleasing throughout its range; her method is good, and her style of singing devoid of exaggeration. In her, we are disposed to think, judging by a performance which had every claim to the encouragement it obtained, Mr Mapleson may boast of an acquisition to his company not unlikely, sooner or later, to do him valuable service. The other characters were assigned to Signor Dorini (Tonio), whose voice, though of a light order, always at easy command, enabled him to give the music with unvarying facility; Signor Romani, a Sergeant Sulpizio of the solid traditional school; Signors Rinaldini, Vairo, and Grazzi. The pretty, well-planned overture was capitally played by the orchestra, under Sir Michael Costa; the choruses were well given, and the rest was all that could be wished. After the opera followed the new *ballet divertissement*, in which the clever dancing of “La petite Marie Müller” was applauded as before.—*Times*.

*Faust* was repeated on Monday; *Lucrezia Borgia* was given, with Mdlle Tietjens as Lucrezia, Signor Campanini as Gennaro (the part in which he originally made his *début* at Her Majesty’s Opera), and M. Faure (first time) as Duke Alfonso (a performance in all respects of the highest distinction, about which more in our next); to-morrow there is to be a morning performance of *Lohengrin*; on Thursday evening *Don Giovanni* was repeated; and for tonight we were promised the much-desired *Fidélio*, with Signor Gillandi (his first appearance this season) as Florestan, and Mdlle Tietjens as the Leonora without whom Beethoven’s only opera must, for a time at any rate, perish be laid upon the shelf; but man proposes and God disposes; Mdlle Tietjens being ill, we were doomed to disappointment.

CONSTANTINOPLE.—The following advertisement appeared not long since in *La Turquie*:—“Next Sunday, at 10 o’clock, p.m., in the Crescent Theatre, a new Cantata, entitled *Murad V., or the New Era*, with augmented chorus and band. The text is by the Vicomte de Caston, and the music by Ed. Deschamps. The management have taken steps to render the evening as agreeable as possible.” There should also be a *Requiem* (Turkish) for Abdul Azzis.

## THE LEGEND OF ST DOROTHEA.

(From a Contemporary.)

Madame Sainton-Dolby’s new cantata was produced at St James’s Hall, before a crowded audience, with complete and well-merited success. The story is very similar in character to that of *St Cecilia*, of which Sir Julius Benedict has made such excellent use. It relates to a Christian virgin who suffers martyrdom sooner than abjure her faith, and by miraculous means converts a young Roman advocate from a scoffer into a believer, with new convictions so deeply rooted that he cheerfully shares her fate. We have also, as a matter of course, the obdurate Pagan Consul pronouncing their doom, and other indispensable accessories. The whole has been put together cleverly enough by a lady authoress, whose initials, “J. C. H.,” are all the clue she vouchsafes as to her identity. Madame Sainton’s music is precisely what might have been expected from so accomplished a mistress of the vocal art—tuneful and singable all through. It aims at little materially out of the common way, but fairly hits the mark to which it is addressed. Thus, disappointing no one, *St Dorothea* is listened to, from first to last, with unmitigated satisfaction. The writing for voices, whether in solo or in concert, is uniformly excellent, showing everywhere the taste and skill of one thoroughly practised in a branch of composition, the importance of which, though too often disregarded, can scarcely be over-rated. Not having space at disposal for a carefully detailed analysis of the work, we must be content with a general verdict of praise for the qualities it exhibits—qualities not invariably recognised in more ambitious efforts. It may possibly be urged by curious critics that the celestial music is somewhat out of proportion with the rest,\* and that the character of Theophilus, a converted heathen, which ought to yield little in interest to that of Dorothea herself, might, with decided gain to the balance of effect, have been a little more elaborately developed. But here objection—which, by the way, in this particular instance, more directly applies to the authoress of the book than to the manner in which the composer has used the opportunities afforded her—ceases altogether. For the rest, we can only admire the serene and easy gracefulness with which Mdlle Sainton conducts her hearers through nearly two hours of music without affording them cause for the slightest indication of impatience or fatigue. The cantata was for the most part admirably executed, under the experienced and masterly direction of M. Sainton, who from beginning to end was most efficiently supported by the orchestra of Her Majesty’s Opera, associated with a chorus strong both in numbers and vocal talent. The solos were entrusted to well-trained hands. Those belonging to Dorothea were divided between Misses Julia Wigan and Adela Vernon; the former, a very rising young singer, with a full-toned, capable, soprano voice (favourite pupil, too, of Madame Sainton’s), winning especial distinction. The contralto part was undertaken by Madame Patey, Madame Sainton’s legitimate successor—which is enough to say that it could not possibly have been rendered in greater perfection. Mr Edward Lloyd, the tenor, evidently pleased with his task, produced a marked effect by his expressive delivery of the air, “Sweet saint, forgive me,” in which Theophilus, now penitent, asks pardon of Dorothea; while Mr Lewis Thomas, our English bass *par excellence*, imparted both spirit and character to the occasionally arduous music of the unrelenting Consul. The audience received the new cantata, from first to last, with unmistakable marks of favour. Several pieces were encored; and at the end, Madame Sainton, in obedience to a call nothing short of unanimous, was led on by her husband, to be loudly and repeatedly applauded. With such flattering demonstrations of approval was the *Legend of St Dorothea* launched upon the sea of publicity.

WIESBADEN.—The March composed by Wagner for the opening of the Philadelphia Exhibition was recently performed by the band of the Kursaal, for the first time in Europe.

\* What means our excellent contemporary? The authoress being an angel, it is naturally all “celestial” music.—D. P.

## BÜLOW'S DEPARTURE.

(From the "New York Music Trade Review.")



We are sorry to have to announce the departure for Europe, fixed for this day, of the eminent pianist and composer, Dr. Hans v. Bülow, before the term of his engagement had reached its fixed conclusion. Dr. von Bülow was engaged to play 172 concerts up to June 18, and he ends his career in this country having played 139 concerts—consequently about a fifth short. He is quite candid about the reasons which made him give up his pay, which he renounced since May 1, as compensation for the thirty-three missing concerts, and, after showing us the

programmes prepared for the concerts to be given in New York from May 30, in Chickering Hall, and which were certainly very interesting, neither too long nor dry, but really both artistic and popular, he told us that partly from overwork, which his frail frame could resist even until now only through the support of his undaunted energy, and from the wounded feeling of the great artist, who does not see success financially or artistically compensate his endeavours, he thought it best to stop there and then.

His failure, if failure it can be called, comes first because he insisted upon playing so much that it tired him and his audience, and then because he made more enemies than friends with his inconsiderate abuse of any community he had just left. The Germans are a very kind, honest, and straightforward people, and they hate that one of their own nationality should decry them, while the Americans are a great deal too shrewd and calculating to allow their ears to overcome their logic—that is to say, to take flattery for a convincing reason where they have any reason to suppose the flattery might have any "reason to be." Besides, as we said in our first article on Von Bülow, issued November 18, he is correct, but not inspired; his programmes are too stiff, and, as we observed as well in the same article on him, his tone and colouring do not compare with Liszt or Rubinstein, and, therefore, playing a whole evening by himself and in the same style, he becomes decidedly monotonous. The interest was, therefore, not sufficiently excited in the audience; the lack of inspiration in his playing caused a lack of inspiration in most of his hearers, and the support of private friends, who, of course, can do much through special influences, failing, because he was not only outspoken, but regardless in his speeches to an inconsiderate degree, there remained little to induce people to hear him in spite of hard times generally; his concerts were poorly attended; and the success, artistically and financially, was not what might have been expected. When in our first article on Von Bülow, we did not cast ourselves into the dust, crying, "on credit," "Alleluia!" many of our readers said: "This judgment is severe, though it may be correct." Before three weeks were over our "severe" judgment was exceeded by many others, and, we think, exceeded in too great a degree.

Dr. von Bülow is one of the remarkable artistic individualities of the time; the warm, the sympathetic, the inspiring elements are not his predominating qualities; great intellect, extraordinary mechanism, unusual memory, critical and musical knowledge to an unsurpassed degree, are his principal features.

Since writing the foregoing we find in the *New York World* a sort of interview, in which several statements are made which we take the liberty of flatly contradicting. It is by no means the jealousy of any rival piano-forte firm which exaggerated the rumours of Dr. von Bülow having offended Mr. Chickering, with whom he had to deal; this gentleman himself, in this office, having told us that Dr. von Bülow had grossly insulted him and Mr. Burrell and a lady whose aristocratic, distinguished, unexceptionable manners should certainly have been a safeguard against any but a maniac offending her. Nor is it true that Dr. von Bülow is enchanted with the mechanism of the pianos he had to play, since he but a few days ago showed to ourselves on a piano in his room the excessively deep fall of every touch, and insisted on the fatigue necessarily resulting therefrom, "particularly in repetition passages." Nor is this the first time that he expressed himself dissatisfied with the mechanism and the action of these pianos. Whether he read the papers generally we know not. That he read every word written about him in *The Music Trade Review* we can vouch for, from the long and earnest conversation we had with him about our articles, and from letters which he wrote to us concerning them while on his journeys. The mania of

continually making "some rival" responsible for everything that happens is simply absurd.

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## LUCREZIA BORGIA AT HER MAJESTY'S OPERA.

A performance of *Lucrezia Borgia*, under Mr. Mapleson's auspices, is always attractive, if only for an impersonation which Mdlle Tietjens years ago placed in the foremost rank, by means of vocal skill and dramatic power seldom equalled. The *Lucrezia* of the German *prima donna* has not abated one jot of its interest through lapse of time, but remains, and will remain as long as she keeps the stage, a thing to be seen and admired by all who can appreciate true art. Another abiding feature in Donizetti's opera at Drury Lane is the *Orsini* of Madame Trebelli—one of her best assumptions, and, musically considered, perhaps the finest that could possibly be obtained. Tenors come to play *Gennaro*, and basses go after playing *Alfonso*; but the soprano, *Lucrezia*, and the contralto, *Orsini*, remain a permanent combination of talent well able to make us free from anxiety about anything beside. Nevertheless, amateurs are thankful on the very rare occasions when a good *Gennaro* makes his *début*! while, if a new *Alfonso* does not command the same degree of curiosity, we remember that he has important work to do, and that it will be an advantage to have him accomplish the task with credit. A new *Alfonso* made his bow on Tuesday night—no other than M. Faure, whose name was so much a guarantee of excellence that foretellers of his success can hardly claim the credit of fulfilled prophecy. The French baritone is the *Midas* of his order, and touches nothing that he does not turn into operatic gold. How thoroughly he will achieve this feat in any given case we know, and it is almost as easy to have a prevision of the exact method as of the result. M. Faure's creations are never hazy. Like his *Mephistopheles*, they stand forth clear of outline, boldly drawn, and invested with a strongly marked character, which, though greatly diversified, springs from the artist's own individuality. In whatever part he appears, therefore, he is, while dramatically true, always himself in the sense that he follows the suggestions of his own intellect and feeling. It is not less a fact that M. Faure's characters are filled in with a painstaking minuteness that never overlooks the smallest means of effect. While he revels in the task of depicting that which is strongly marked, he takes as much pains with details as though his genius were essentially microscopic. Hence the power he exercises over the general mind, which, though it may not always be able to give an intelligent reason for a consciousness of something wanting, possesses, and is affected by, that consciousness whenever just cause arises. M. Faure's *Alfonso*, both in outline and detail, was precisely what everybody who knows the artist expected it would be. The *Duke* came before us as the ideal of those uncomfortable Italian potentates whose rule based itself upon the dagger and poison cup—a dignified gentleman withal, and sweetly courteous when it suited him to hide murder behind a smile. How the best qualities of the artist appeared in the great scene with *Lucrezia* and *Gennaro* may be imagined. The *Duke's* every movement and facial expression was a study of means, often minute, working towards a great end.

As M. Faure acted, so he sang, investing all his phrases with powerful expression. "La mia vendetta" was taken more slowly than we are accustomed to hear it, and the change may not have improved its effect, but everywhere else the music stood out, like the character, prominent in right of the interpreter's high art. Two calls for M. Faure (in company with Mdlle Tietjens and Signor Campanini) after the great act attested the delight of the audience with results to which he contributed in a special degree. It need hardly be said that the popular baritone presented, in "make-up" and bearing, a perfect picture of the Italian prince. Mdlle Tietjens, of course, largely shared in the evening's honours, while Madame Trebelli was encored in "Il segreto," and Signor Campanini in "Di pescatore."—*Daily Telegraph*.

DRESDEN.—The members of the Diet were disagreeably surprised, at the fag end of the session, by a request from the Government that they would vote a further sum of 760,000 marks towards the completion of the new Theatre Royal and Operahouse. The original estimate was 2,130,000 marks, but, with additional sums since granted, the cost of the building will be 4,000,000 marks.



## Taty.

Friday, June 23rd, Clerkenwell County Court, before Gordon Whitbread, judge, Francis Bodda, Cumberland Gardens West, Bayswater, represented by Harry Wall, sued Clerkenwell Benevolent Society for £2, penalty incurred for performing part of opera called *Bohemian Girl*, without consent of plaintiff. Pococke, barrister, appeared for plaintiff, Lewis, Wilmington Square, solicitor, for defendants. Bodda, plaintiff, husband of lady formerly known as Miss Louisa Pyne, is proprietor of song called "I dreamt I dwelt in marble halls," which had been sung at concert of Clerkenwell Benevolent Society, St Mary's Hall, Agricultural Hall, by which penalty of £2 was incurred. Acts 3 and 4 William IV., cap. 15, and 5 and 6 Vict., cap. 45, under which proceedings were taken, provided for case, which evidence would prove. Lewis reminded counsel he must prove date of publication of song, as Act limited copyright to forty-two years. Pococke would produce certified copy of opera as performed at Drury Lane Theatre, November 27, 1843. Lewis said that would not prove first publication of *Bohemian Girl*. Pococke said Alfred Bunn, by will, left copyright to Cora Stella, who assigned it to Louisa Pyne, who afterwards married Francis Henry Bodda, plaintiff. Action was not brought in vindictive spirit, but plaintiff considered if persons who sang song were paid, there should also be something paid to owner of song, and fee charged was small; but if person who sang gave services gratuitously, then, on application made for permission, no charge was made. [Certified copy of entry at Stationers' Hall as to opera then put in.] Representation took place 13th December, 1875. Book of opera produced. Lewis called attention of his Honour to fact that under 22nd section of Act it was not shown that person whose name was inserted on title-page of book was proprietor of copyright. Pococke said on title-page the opera purported to be written by Bunn. Honour held that name on title-page was no proof of authorship. Pococke must then ask for adjournment. Lewis's clients were executive of Benevolent Society, and proceedings arose at instance of person going about as common informer. Objects to adjournment. Honour would adjourn on payment of costs of day by plaintiff, and give whole day to case, but not day when Court was occupied otherwise. Lewis consented on behalf of clients. Some difficulty arising as to day, his Honour should adjourn case *sine die*. Pococke on behalf of plaintiff accepted July 3rd. A lady called as witness could not attend again; whereat Pococke asked Lewis to produce bill of entertainment. Lewis declined. Mrs Matilda Payne (Miss Scott) stated in box that on 13th December she was at St Mary's Hall, Agricultural Hall, Islington, to sing at concert, and was paid small fee by Werner, hon. secretary to society. She had no programme, and sang "I dreamt I dwelt in marble halls." Copy shown was different in one or two places from hers, and some notes were different, but words were same. Had not her own copy. Further adjourned to Monday, July 3rd, 10.30 a.m. **T. Duff Short.**

## M. CAPOUL.

The subjoined exculpatory letter from M. Capoul appeared in the *Times* of the 29th of June:—

*A. M. le Rédacteur-en-chef du "Times."*

"MONSIEUR,—Depuis cinq années le public Anglais m'a fait un accueil si sympathique que je croirais manquer à tous mes devoirs envers lui en n'expliquant pas pour quelles raisons je n'ai pu me faire entendre à Covent Garden. Arrivé à Londres, afin de me mettre aux termes de mon engagement à la disposition de mon directeur, j'ai été atteint d'une inflammation du larynx, qui, d'après l'avis du Docteur Mackenzie, me met momentanément dans l'impossibilité de chanter.

"Il ne faut rien moins que la défense formelle du docteur pour m'empêcher de paraître demain dans *Fra Diavolo*. J'ai l'honneur de vous mettre ci-joint copie du certificat de M. le Docteur Mackenzie, et je vous serai très reconnaissant de vouloir bien lui donner place, ainsi que cette lettre, dans votre estimable journal. Veuillez, M. le Rédacteur, agréer, avec tous mes remerciements, l'expression de mes sentiments les plus distingués.

**"VICTOR CAPOUL.**

"2, Hanover Street, Regent Street."

*"19, Harley Street, Cavendish Square, June 23.*

"I hereby certify that M. Capoul is still suffering from congestion of the larynx, and that for the present he is unable to sing in public.

**"Dr MACKENZIE."**

**MANNHEIM.**—Mdlle Marianne Brandt, from Berlin, has been fulfilling at the Grand Ducal Theatre a short engagement, in the course of which she appeared as Fides, Ortrud, and Fidelio.

## HANOVER.

*(From a Correspondent.)*

Few artists have been as popular here as Herr Max Stägemann, the baritone, who recently made his last appearance at the Theatre Royal, to become director of the theatre at Königsberg. All classes rivalled each other in manifestations of regard. The officers of the garrison gave a dinner in his honour, and presented him with a silver tankard. On the cover were engraved the initials: "M. S.", and on the inscription-shield the words: "Dem scheidenden Künstler." At another banquet he was presented by more intimate friends with a silver tea and coffee service. He also received many gifts from persons unknown. On the evening of his leave-taking the members of the company assembled on the stage, at the termination of the opera (*Marschner's Vampyr*), in which Herr Stägemann sustained the part of Lord Ruthven. The Intendant then expressed his own thanks and those of the other officials of the theatre for the earnest manner in which he had always fulfilled his duty. As Herr Stägemann drove from the theatre, crowds of people cheered him, shouting, "Come back, come back!"

**A. Z.**

## HENRI KETTEN.

M. Henri Kettén, whose arrival in London we have announced, gave a recital on Saturday afternoon at the Langham Hall. He played upon a Pleyel-Wolff pianoforte, and satisfactorily proved that it could make quite as much noise under his fingers as an Erard under the fingers of Herr Rubinstein. In fact, it became evident at once that M. Kettén was a performer in the approved Rubinstein manner, with all the loudness, strong contrasts, unlooked for ebullitions, and self-assertion of the stupendous Moldavian *virtuoso*. At the same time it is but fair to add that M. Kettén does these things with just as much facility as Herr Rubinstein himself; and that, in classic music, while giving the same kind of over-wrought colouring, he is equally at home. This was shown in the *Sonata Appassionata* of Beethoven, which, although we could not entirely sympathise with the reading, we are ready to own was a truly remarkable performance. Indeed, M. Kettén is, in most respects, a remarkable player; which was proved by his execution of other pieces from various sources (including some compositions of his own), into details about which we cannot enter. We hope, nevertheless, to hear more of this *virtuoso*, who would do well, now and then, to restrain his Pegasus, and manipulate with calmer deliberation.—Graphic.

## BIELEFELD.

*(From a Correspondent.)*

The Second Westphalian Musical Festival proved very successful. The charming site, the Johannisberg, where the performances took place, with the fine view extending to the Teutoburger Forest and the Hermann Monument, render Bielefeld extraordinarily well suited for such festivals, and the interest taken in the latest by the public was proportionately great. The chorus numbered 218 members, and the orchestra 53, making, with the soloists, a total of 277. The programme comprised on the first day: the overture, *Zur Weihe des Hauses*, Beethoven; and the oratorio of *Joshua*, Handel. The pieces on the second day were: overture to *Der Freischütz*, Weber; air from *Iphigenia*, Gluck, and "Liebeslied," from *Die Walküre*, Wagner (sung by Herr Lederer, of Bremen); *Schieksalslied* for Chorus and Orchestra, Brahms; C major Romance, Beethoven, and three Hungarian Dances for violin (played by Herr Barth, from Münster); Songs, Schumann and Brahms (Mdlle Assmann, of Berlin); D minor Symphony, Schumann; Songs from Scheffel's *Trompeter* (composed and sung by Herr Henschel, of Berlin); Songs, Haydn and Mendelssohn (Mdlle Sartorius, of Cologne); and the Finale to *Loreley*, Mendelssohn. The festival was under the direction of Herr Nachtmann.

**BERLIN.**—Henceforth there are to be six public evening performances of the more advanced pupils of the Royal High School of Music every six months. The first took place on the 10th inst., the programme including violin, pianoforte, and vocal music.

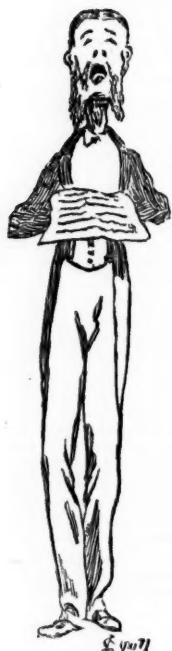
**VENICE.**—To commemorate the friendship now existing between Italy, Austria-Hungary, and Germany, Sig. Gaetano Leonardi, of Verona, has composed a "national hymn," compounded of the respective hymns of those nations, which was recently performed on the Piazza San Marco.

## Operas translated into Modern Costume.

No. 1.—DON GIOVANNI.

## PART III.

No. 9.



"Il mio tesoro."

No. 10.



Ah! signor, per Carita.

No. 11.



Don Giovanni! a cenar teco m'invitasti.

No. 12.



Che gesti d'un dannato!

## TO CORRESPONDENTS.

DR GRIFFIN.—Father St Bernard says, "Dura et inexorabilis mors, cœca et improvida." (53rd chapter, 8th book.) Doddlemeus could have told our correspondent thus much.

ANTEATER.—The Handel meeting at the Crystal Palace in 1857 was only a preliminary to the great Festivals that followed in 1859 (centenary of the death), 1862, 1865, 1868, 1871, and 1874.

NEMO.—Schubert left no "unfinished symphony in B flat." His B flat symphony was finished, and has been played, under Mr Manns, at the Crystal Palace. The Philharmonic programme is wrong. Doubtless the unfinished "B minor" (so frequently heard) is intended.

## NOTICE.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery. Owing to press of matter, several concert notices of interest are unavoidably held over till our next.

## The Musical World.

LONDON, SATURDAY, JULY 1, 1876.

## Outside Colney Hatch.



PROFESSOR LONGEARS.—I've seen *Aida*.

DR CHIDLEY PIDDING.—I've seen *Tannhäuser*.

PROFESSOR LONGEARS.—I like *Tannhäuser*.

DR CHIDLEY PIDDING.—*Cur?*

PROFESSOR LONGEARS.—Because I've seen *Aida*.

DR CHIDLEY PIDDING.—I like *Aida*.

PROFESSOR LONGEARS.—*Cur?*

DR CHIDLEY PIDDING.—Because I've seen *Tannhäuser*.

PROFESSOR LONGEARS.—Go and see *Aida*.

DR CHIDLEY PIDDING.—Ahem! Go and see *Tannhäuser*.

PROFESSOR LONGEARS.—O by Aba!

DR CHIDLEY PIDDING.—O by Adnan!

(*Exeunt to "Lohengrin."*)

IN another page will be found the photograph-facsimile of a letter from the late Sir Sterndale Bennett, dated as far back as 1839. Its only interest, beyond the fact that it is his, consists in the postscript, which to not a few will conjure up memories of the past.

## GRÉTRY.\*

FEW musicians, in their day, have enjoyed so universal a reputation as Grétry. His music has been sung on every stage and in every tongue. Though most of his operas have disappeared from the repertory, those which, like *Richard-Cœur-de-Lion*, *Le Tableau parlant*, *L'Épreuve villageoise*, still figure in it, are always heard with pleasure. Grétry had scarcely aught save admirers. Never was mortal so flattered; yet he had emulators who were inferior to him neither in glory nor in talent. Such, for instance, was Méhul, to mention only one. De Sevelinges, a critic of a certain authority, has thoroughly settled the share of Grétry and his brothers in Apollo, as people said at that period, in the musical movement in France. Written nearly half a century ago, the article of De Sevelinges contains some very judicious remarks, and for this reason we now reproduce it.

When Grétry was snatched away from us, certain petty scribblers, secretly excited by certain petty composers, did not fail, even for a single day, to employ the illustrious Deceased as an instrument wherewith to tear to pieces the Living. The first basis of the apotheosis decreed him by the learned coterie was his having been the founder of our comic opera. As we have here simply a chronological calculation, it is easy to show what was the erudition, or, rather, the good faith, of gentlemen who pretended to be so enthusiastic for the Liege composer. The first opera (*Le Huron*), which he brought out in Paris, belongs to 1768. Now, at this date, to say nothing of Duni, of whom Grétry himself speaks in such laudatory terms, Philidor had, several years previously, produced *Le Sorcier* and *Tom Jones*; and Monsigny, *Rose et Colas*, and *Le Roi et le Fermier*. Lastly, *Le Déserteur*, that masterpiece of sentiment, which Grétry never surpassed or even equalled, preceded his first essay by several months. *Suum cuique*. This, however, does not prevent *Le Tableau parlant* and *La fausse Magie* from being productions full of dash, grace, and cleverness, but it does prevent a set of ignoramuses depriving two Frenchmen of the honour of having created comic opera in France.

It was not to Grétry that this branch of art is indebted even for the progress enabling it to traverse the distance which separated it from the brilliant productions of the Italian school. Grétry never wrote aught, properly speaking, save "comedies with ariettes." Endowed with more than ordinary tact, he knew better than anyone else the nature and the range of his talent. When, overcome by the plan of the poem and even by the theatrical situation, he attempted to rise to the grand Italian *finale*, as in *Les Événements imprévus* ("Il faut parler"), he became embarrassed, bewildered, and lost, writing only a confused medley, and not a concerted piece. I will not dwell on the quartet, followed by a short trio, which terminates, *decrecendo*, the second act of *L'Amant jaloux*. As some journal or other, I forget which, very well expressed it, one must be M. Martini, of Geneva, to discover the masterpiece of *finales* in this little tag to an act. But the point still at issue was to dispute a

\* From *Le Guide Musical*.

† I regard as a fit of vertigo the idea which one day seized the author of *Le Tableau parlant* of setting *Andromaque* to music, "in the hope," he said, "of being superior to Gluck in tenderness." Superior in tenderness to the author of *Alceste* and *Iphigénie*! Poor Grétry could not say on this occasion: *Audace fortuna juvat*; his *Andromaque* would not be owned by a clever student.

Frenchman's merit on having enlarged the sphere of our second lyric theatre. This Frenchman was Méhul, of whom the dastards who pursued him with such rancour in the *Journal de l'Empire* will, perhaps, allow me to say a little good now that he is dead.

Yes, it was Méhul who opened for us a source of new beauties in his *Euphrosyne*. He who pays him this homage heard the first performance of the fine work from a box in which some highly distinguished amateurs had found a source of satisfaction in shutting themselves up with Grétry, for the purpose of learning the latter's opinion. He appeared surprised, and remained silent during the delicious *finale* of the first act. "It strikes me," I said to him, "that the motive, 'Coradin sera mon époux,' is the same as the melody of the words 'Pour une femme qu'il est doux de faire enrager son époux' in your *Jugement de Midas*." A smile was his only answer, as he slightly bowed, as though to say, "I thank you." At the famous duet of jealousy, he turned pale, and, grasping violently Count G—'s knee, exclaimed: "Ah! good heavens! my friend, this is a man who will bury us all a hundred feet deep."\* It was not long before the course of events showed how much truth there was in the exclamation which escaped the celebrated composer, who, at the epoch when Méhul and Cherubini appeared, reigned with undisputed authority at the Opéra-Comique, despite the thirty or forty trifles written by Dalayrac.† Since the production of *Euphrosyne* and *Lodoiska*, which followed each other at the interval of a few months, Grétry felt better than anyone that a revolution was imminent, or, at least, that a new career was about to be opened in the style which he had rendered famous.

Thus, there is not an amateur of any experience who did not remark the sudden change in Grétry's manner; a very ill-advised change at the age of fifty, and almost incomprehensible on the part of so clever a man. He dreamed of nothing but chords and orchestral effects; he went so far as to proclaim harmony the *Queen of Music*,‡ and even to declare that *without complete harmony melody is no more than a limited collection of a few songs*.§ In a word, this man—in whom the most notable trait was certainly not modesty, whatever may have been said by those of his panegyrists who mistook his surname of *Modeste* for an adjective—this man, to speak plainly, so inflated with vanity, suddenly confesses "frequently, while listening to compositions better provided with and fuller of harmony than his own, he has regretted not having employed that element more freely in his earlier works. He thinks that after him some other composer will undertake the task of adding the accompaniments which are wanting."|| What blasphemy against melody! Who was more indebted to melody than Grétry? So much ingratitude was severely punished. What was the melancholy fruit of this abrupt reversal of his system? Growing paler every day over Father Martini's *Essays on Counterpoint* and Catel's *Treatise on Harmony*, Grétry, up to then so easy and so lively, never wrote another score without falling ill, as related in the *Journal de Paris* by a young

\* Grétry has transmitted to posterity the terrible impression made upon him by this piece. After declaring that the duet in *Euphrosyne* is, perhaps, the finest in existence, and that in it Méhul is Gluck at the age of thirty, he says that to Méhul ought to be applied the epigraph from Horace with which Diderot had honoured him (Grétry):

"Irritat, mulcet, falsis terroribus implet,  
Ut magas."

† If any admires of Dalayrac feels indignant at my irreverence, and refers one to the really very fine *finale* of the first act of *Camille*, as a proof that this musician was capable of something more than trifles, I beg to say that this *finale*, without excepting a single note, is taken from Italian scores. Thus, strongly characterised as it is by the flavour of the originals, it forms a strange contrast with the other numbers in the piece.

‡ *Essais sur la Musique*, vol. I., p. 118.

§ *Idem*, vol. III., p. 414.

|| *Idem*, vol. II., pp. 68, 64.

Portuguese lady, a pupil of his. And, after all, what were these scores so painfully elaborated, these combinations, or, rather, this chaos of so-called harmony, for which he invoked the aid even of the gong, as in his *Elisa*? Nothing more than scraggy abortive operettas,\* which a man in good health, Mozart used to say, can commence and finish between breakfast and dinner.

Shall I, on account of these slight remarks, be accused of having attempted to run down Grétry? Ah! can I doubt it? There is already some scribbler or other ready to exclaim, with simulated horror, that my sacrilegious hand has profaned the ashes of a great man, and that the serpents of Envy still hiss at the feet of his statue; that—my good sir, I can take my oath that here there is neither envy nor serpents. So far from this being the case, I am going to astonish you very much. I am about to add in praise of Grétry a trait which is wanting in all the funeral orations pronounced over his tomb. Grétry was, as I have said, an artist who had a great fondness for incense. But do not fancy that he liked the smoke of straw burned under his nose. A hundred times, in my presence, he shrugged his shoulders with pity on reading the strange articles in the papers, the writers of which thought to flatter him highly by outraging music to praise a musician. A clever woman, one of his old pupils, narrates a trait still more honourable to his memory: A few days previous to his death he charged her to thank, in his name, the only writer whose praise had touched him, because, though interspersed with critical observations, it was, at least, written by a man who understood his subject.

But why, some grave personages will, perhaps, ask me, why dilate so much on Grétry himself and on his merit, when the eulogiums pronounced over his tomb are still re-echoing in our ears, and when the press has taken the perfidious precaution of transmitting them all to us; and when there is not a man among us who can boast of having escaped the lachrymose writer (Bouilly), whom, in his panegyrics, as in his pieces, fatality has condemned to justify the title he has long acquired of the Lilliputianiser of great men? My reply shall be categorical, and satisfy all right-thinking persons. Certain individuals, whose names I would give here in full had I not thorough confidence in the sagacity of my readers, entrench themselves every day behind Grétry's statue when they are worried with the necessity of committing some petty infamy. They imprudently take undue advantage of the celebrated man's name, works, and even supposed intentions, to disquiet, degrade, and reduce to despair those artists whose renown offends them. It was, therefore, highly important in my eyes, as it will, no doubt, be in those of all persons truly fond of art, to seize this opportunity of explaining my views, without reserve and without afterthought, on the rank and authority due to Grétry.

I have taken especial care, by the way, to say about him only what was absolutely necessary or new. But for this wise discretion, how easily I might have swelled out my article with shreds of the voluminous notice read at the Institute, but not composed, by the *ci-devant* secretary of Fine Arts, who knew nothing of the arts of writing and speaking! I will observe, above aught else, that I have rendered Grétry's memory more essential service than merely lavishing on it empty praise; I have avenged the insults which, in their strange zeal, blind enthusiasts have offered it. They repeat a number of silly remarks as emanating from an eminently witty man. Did these remarks really escape him? If they did, these enthusiasts should have had discretion enough to pass them over in silence. Have they been invented by astute jealousy, and received by stupid credulity? There was a double necessity for devoting them to eternal oblivion.

\* These small mongrel works, consisting of ariettas and couplets, without any more important pieces, are really called *operettas* by our neighbours.

Was it, for instance, becoming in a writer who gives himself out as having been Grétry's friend to impute most gratuitously to Grétry, in *La Biographie Universelle*, the most stupid opinion expressed by the most insipid quibble concerning two illustrious composers: "What! really—Cimarosa puts the statue on the stage and the pedestal in the orchestra, while Mozart puts the statue in the orchestra and the pedestal on the stage . . . bone Deus!"\* As for the fanatics who will raise a cry of blasphemy because I express frankly two or three useful opinions, I will tell them very simply that in matters of literature, science, and art, the friends of the True know no idol. I beg to ask by virtue of what privilege, when people take the liberty every day of criticising Corneille, Molière, Raphael, and Gluck, should Grétry alone enjoy a sacred inviolability?

## OCCASIONAL NOTES.

Of a more ethereal Elsa than Madame Christine Nilsson, Wagner himself could never have dreamed. It is a pendant to her Margaret, only of a still higher order of conception. In her performance on Saturday she even surpassed her previous efforts—from the opening scene, where, after an earnest prayer, Elsa awaits with eager expectation the champion of her dream, to the duet with Lohengrin, when, notwithstanding her plighted word, she vainly entreats her hero deliverer to reveal his name and quality, and thence to the climax, when the Knight of the Swan departs as he had arrived, and leaves Elsa disconsolate.—Graphic.

"Bulow a manqué son but, artistiquement et matériellement," are the concluding words of a paragraph in the *Revue et Gazette Musicale*, concerning the celebrated pianist's professional trip to the "States," which he quitted on the 2nd ult., leaving thirty-two promised concerts *in nubibus*.



We suggested in our last that Dr Hans von Bülow, the pianist, was not very likely to take up his permanent residence in Boston, New England; and he is already reported on his way back to Europe, whether or not for the Wagner Festival remains to be seen. In the original list of expected visitors to Bayreuth, published some time ago in the official *Bayreuther Correspondenz*, the names of the Khedive of Egypt and the late Sultan, Abdul Azzis, appeared.

Another Madame Annette Easipoff, noticing her "recital," the *Graphic* says:—"Here is a lady pianist whose fingers absolutely fly over the keys, without ever creating any other than the most agreeable impressions. With her there is no exaggeration; all being quiet, conscious power."

THE reception obtained by Sir Sterndale Bennett's overture to the *Merry Wives of Windsor*, at a recent Philharmonic concert, has helped to call to mind another inspiration derived from Shakspeare by our great musician in his early time. This is an overture written for the play of the *Tempest*. Every amateur would like to hear so interesting a work revived.

THERE has been some talk of a grand festival in honour of Sebastian Bach. We shall be glad to know that such a thing is actually in contemplation; but, at the same time, can entertain no wish that it should be held at Sydenham or Muswell Hill, the writings of Bach, both for voices and instruments, being far too elaborate, complex, and involved, to admit of a chance of legitimate success in the large arena of either Palace.

\* I fancy I have found the origin of this absurdity in a passage where Grétry asserts that "if we give too much to melody, truth of expression will be lost in the charming vagueness of its ideal empire, and harmony will be no more than its pedestal." (Vol I, p. 224.) But there is a great difference between this sensible observation and the ridiculous application which people have wanted to make of it!

From a work just published in the Prussian capital, and entitled *Statistischer Rückblick auf das Königliche Theater in Berlin, während des fünfundzwanzigjährigen Zeitraums der Verwaltung des Herrn von Hülsen, vom 1. Juni, 1851, bis 1. Juni, 1876* (*A statistical Retrospect of the Theatres Royal, Berlin, during the five-and-twenty Years of Herr von Hülsen's Management, from the 1st June, 1851, to the 1st June, 1876*), we learn the following facts. The number of persons connected with the above theatre was, on the 1st June, 1851, 446; while on the 1st June, 1876, it was 518. The dramatic and operatic companies, including the chorus of 189, are now increased to 206. Within the period named 238 dramatic "stars" or "guests" have given 1,132 dramatic performances; 469 operatic ditto, 1,846; and 73 Terpsichorean ditto, 272. There were 461 novelties and 329 revivals. The total number of performances in the Theatre Royal were 6,320; and in the Royal Operahouse, 6,227; making a total of 12,547. That classical works have been duly represented, satisfactory proof is afforded by the *Retrospect*. There were 3,796 performances of such works, 2,477 dramatic, and 1,319 operatic; that is, an average of 150 every year. Shakspeare is represented by 23 pieces and 880 performances; Mozart, by 8 operas and 460 performances; Schiller, who follows Shakspeare in the list of classic poets, by 15 pieces and 615 performances; Göthe, 9 pieces and 327 performances; Lessing, 4 pieces and 276 performances. Among classical composers, Weber comes next to Mozart, with 4 operas and 350 performances. Shakspeare's *Merchant of Venice* was played 89 times; Schiller's *Maria Stuart*, 103; Göthe's First Part of *Faust*, 115; Lessing's *Nathan der Weise*, 112; Mozart's *Don Juan*, 149; Weber's *Der Freischütz*, 174; and Beethoven's *Fidelio*, 148.

## ST GEORGE'S HALL, LIVERPOOL.

Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, June 29th:—

Organ Concerto—C minor	...	...	...	...	...	Handel.
Serenade—"Through the night"	...	...	...	...	...	F. Schubert.
Légende—"La Prédication aux Oiseaux"	...	...	...	...	...	F. Liszt.
Prelude and Fugue—(D major)	...	...	...	...	...	Bach.
Andante—(F sharp minor)	...	...	...	...	...	S. S. Wesley.
Fantasia on a Welsh March	...	...	...	...	...	W. T. Best.

SATURDAY AFTERNOON, July 1st:—

Fantasia—(C minor)	...	...	...	...	...	H. Berens.
Caprice—"La Danse des Fées"	...	...	...	...	...	Parish Alvars.
Organ Sonata—(A minor)	...	...	...	...	...	F. Kühnstedt.
Chœur sur les Ranz des Vaches—(Fra Diavolo)	...	...	...	...	...	Auber.
Andante—(B flat major)	...	...	...	...	...	W. T. Best.
Chorus—"Hallelujah"—(Mount of Olives)	...	...	...	...	...	Beethoven.

(No further Recitals till August.)

OWING to the continued indisposition of Mdlle Tietjens, the character of Donna Anna was sustained at Thursday's performance of *Don Giovanni* by Mdme Marie Roze.

MDLLE MILA RODANI.—We regret to hear that the indisposition noticed on the occasion of Mdlle Rodani's *début* at Her Majesty's Opera, in *La Figlia del Reggimento*, was more serious than her performance could have induced anyone to believe. Her medical adviser has given strict injunctions against her singing again for some time, and ordered immediate change of air. We cannot afford, however, to lose so charming an artist, so young and so full of promise; and everyone who witnessed her assumption of Maria, in Donizetti's sparkling opera, will long to welcome her back to England. That Mr Mapleson is too good a judge to lose sight of her may be taken for granted.

PRAGUE.—A phenomenal performance took place recently at the Neustädter Theater. In consequence of the sudden indisposition of Mdlle Häckl, *Norma* was given with Adalgisa omitted.

NIMES.—A week ago the roof of the Theatre was near being carried away by a storm bursting over the town, the rain, which penetrated into the wardrobe and property-room, causing serious damage. It will be two months before the Theatre re-opens.

HAMBURG.—The local press speak in high terms of a fair novice, Mdlle Pauline Kunz, who has appeared as Cherubino in *Le Nozze*, at the Carl-Schulze Theater, under the management of Mad. Mallinger's husband, the Baron von Schimmelpfennig.

Financial Club  
October 22. 1876.  
Lew Day, Secretary

Dear D

I never see  
you now, & it makes  
me unhappy when we  
you come to society  
Spend an hour with  
me? — a time for  
post with gratify her  
affectionately,

P. S.  
Lord Brougham is not dead!

#### CONCERTS VARIOUS.

MR ARTHUR WILFORD gave his second annual concert on Monday, 26th inst., at the Langham Hall. Mr Wilford, who is a pupil of Herr Carl Reinecke, of Leipzig, proved that the expectations raised by his performances last year were fully justified. He played on the present occasion solos by Chopin (Scherzo), Rubinstein, and Schumann (Toccata), in a masterly manner, and, with Herr Hause, "Hommage à Handel" and a "Duo Concertante." Herr Schubert gave a violoncello solo by Raff, with true expression. The vocalists were Mdlles Friedländer, Redecker, and Herr Grevis. In the second part the "Cycle of Spanish Songs," by Schumann, given for the first time in England, were well received. The room was full.

MR CHARLES DAVIESON gave his first evening concert last week at the Langham Hall, when he played Schubert's grand Duo in B minor for pianoforte and violin with M. Jacquinet, and some pianoforte solos by Chopin, Leybach, and Schmidt. Mrs Osborne Williams, Miss Banks, Mrs R. Jason, Messrs Cummings, and Thurley Beale were the vocalists. An interesting feature of the concert was the performance of Mr and Mrs R. Jason (amateurs). The lady sang Donizetti's *buffo duo*, "Senza complimenti," like a thorough artist; also Ricci's *aria*, "Ah! già soffre," and Braga's *serenade*, accompanied on the violin by her husband. Both Mr and Mrs R. Jason were heartily applauded. The concert was in every way a success.

THE concert annually given by Signor Arditi, the able *chef d'orchestre* who presided so long and so well at Her Majesty's Theatre, took place in St George's Hall on Friday afternoon, the 23rd ult., and, as usual, attracted a numerous audience. On some former occasions Signor Arditi has enjoyed the co-operation of an efficient band, and taken full advantage of the opportunity to show that there are very few conductors better able than himself to discharge the most difficult and delicate, as well as the most responsible, of all musical tasks. But this year the worthy *maestro* trusted wholly to the attractions of those artists who, we are sure, came forward with readiness to assist him, and the result, thanks in some measure, no doubt, to a widespread personal sympathy, was all he could have wished. Remembering that Signor Arditi is a composer as well as a conductor, the three-fold appearance of his name in the programme excited no surprise. The first work from his pen was a Mazurka, "La Farfallata," sung by Mdlle Carnielli, whose pleasing talent, aided by the cleverness of the music, won a recall. Next came a

new composition, "The Page's Song," to which Mdlle Valleria did ample justice. In this case Signor Arditi has given well-judged expression to some quaint verses, and there can hardly be a doubt that the work will enjoy a full measure of popularity. Among the other artists who appeared were Mdlle Varesi, Mdme Robiati, Miss Larkcom, and Mdme Trebelli; Mr W. Shakespeare, Mr Drummond, Signor Uriò, Signor Ronzi, Signor Bonetti, and Mr Santley, who was encored in a new song, "Lovely as the dawn," from the pen of Signor Pinsuti. The instrumentalists included Mdlle Mehlig, Signor Rendano, Mr Howard Reynolds (cornet), and Signor Braga (violoncello); all of whom, as well as the vocalists, were heard to more or less advantage in selections unnecessary to particularise. Signor Arditi conducted, and was received with great applause. Between the parts a recitation by Mdme Doche gave much pleasure, and elicited a call for the artist.

An orchestral concert of more than usual interest was given by Her Majesty's harpist, Mr John Thomas, in St James's Hall, on Thursday evening, the principal feature being the dramatic cantata, *Llewellyn*, which for some years has prominently represented the talent of the *beneficiaire* as a composer. In this work Mr Thomas puts forward no inconsiderable amount of pleasing music. The subject naturally appealed to his spirit of patriotism, and we are bound to say that the energy and enthusiasm of those portions which glorify Wales and the Welsh would satisfy the men of Harlech themselves. A band of harps, led by the composer in person, assisted the ordinary orchestra, and gave the needful "local colour," while the solos were rendered in a true spirit of sympathy as well as with fitting skill by Mdme Edith Wynne, Miss Enriquez, Mr W. H. Cummings, and Mr Lewis Thomas. Miss Enriquez was much applauded for her rendering of "Gelert's Grave," and there could have been no better representative of the Bard than Mr Lewis Thomas, who, if we be not mistaken, actually holds that rank in the hierarchy of Cambrian art. Mr Cusins conducted, and the whole performance gave satisfaction. The novelty was a concerto for flute and harp, with small orchestra, composed by Mozart, and still unpublished. According to Von Kochel's thematic catalogue of the master's works, this concerto was written at Paris, in 1778, to the order of the Duc de Guines, an amateur flautist, whose daughter is said to have been a remarkably fine harpist. It consists of the usual three movements—Allegro, Andantino, and Rondo—each of which, while employing the leading implements in a characteristic manner, exhibits all the fluency and consummate art

of the "divine" musician. A great work the concerto may not be called, but it is eminently pleasing, and amateurs are under an obligation to Mr John Thomas for the privilege of hearing it. How well it was played by the concert-giver and Mr Svendsen—each a perfect master of his instrument—we need not add.

At the concert given by the Philharmonic Society on Monday afternoon (the second of the two day performances announced), the pianist was Herr Alfred Jaell, who pays us an annual visit, which, unhappily, always comes late in the season, and is but of brief duration. This gentleman is in every respect an admirable executant, and Schumann's fine concerto in A minor, selected for the occasion, ranks among those pieces he most delights to honour, and which he executes with the greatest brilliancy. He has seldom played it better or with more marked success. There was also a concerto for violoncello at this concert, composed by the late Herr Goltermann, which, though a work of no remarkable merit, serves effectively enough to exhibit the capabilities of the instrument to which it is dedicated, and afforded M. Lasserre (from the orchestra of Her Majesty's Opera) a good opportunity for the display of his skill as an executant. The symphony was that by Haydn, in C major, which, without any conceivable reason, except the appearance of a minor instead of a major chord in an unexpected place, has, time out of mind, been distinguished by the nickname of "The Bear"—anything more absurdly inapplicable than which it is hard to imagine. An overture styled *Love's Labour Lost*, by Mr W. G. Cusini (the conductor), was included in the programme, and created much the same impression as, some time ago, at the Crystal Palace, where it was recognised as the work of an earnest and thoughtful musician. The *Egmont* overture of Beethoven formed a splendid peroration. At the concert of Monday evening M. Leopold Auer played Herr Max Bruch's violin concerto with richly-earned applause; among other things being Wagner's very long, elaborate, and original overture to his opera, *Die Meistersinger von Nürnberg*. The other overture was Mendelssohn's *Meeresstille*, the symphony being Beethoven's C minor. Mdm. Bodda (late Miss Louisa Pyne), whose voice, judging by the songs put down for her, has virtually descended from *soprano* to *contralto*, was the singer. This once universal favourite, still a great artist, has not appeared these five years. Her singing of airs by Handel and Rossini was nothing short of perfect. In songs from the *Rinaldo* of Brahms and E. J. Loder's *Night-Dancers*, Mr Edward Lloyd was equally successful. At the tenth and last concert Mdm. Essipoff will play.

The concert held year after year in Sir J. Benedict's name at the Floral Hall is certainly no improvement, as regards interest, upon that which, in St James's Hall, used to last half a day, and present nearly everything of novelty afforded by the season. But this matters little to an occasion which chiefly serves as a means of exhibiting the sympathy of artists and amateurs with a professor who has worked amongst us for considerably more than a generation, and whose abilities are of that order which commands universal respect. The fact may be, therefore, that, considering its immediate purpose, Sir J. Benedict's "annual" proves just as efficient in its latest form as it did of old. Anyhow, the crowded audience at the Floral Hall on Monday afternoon last showed that the name of the *bénéficiaire* retains its potency, and that his friends and the public are still ready to answer his call. The entertainment consisted of the usual long array of pieces, many among which can be passed over here in favour of others more closely connected with the special interest of the occasion. Sir J. Benedict himself took but a modest part in the performance, his work being limited to a share in two or three concerted selections. As a composer, he thought fit to keep almost equally in the background, for reasons assuredly not discoverable, in a paucity of compositions adapted to exhibit the talent of the artists and to please the public. Sir Julius has been a prolific writer, and on an occasion like that of Monday afternoon we naturally expect evidence of the fact. But he was satisfied to put forward the air, "I'm alone," from *The Lily of Killarney*, sung by Mdlle Thalberg; the chorus, "Welcome to our Prince," written for a recent special event; and a romance for piano (Sir J. Benedict), violin (Mr Carrodus), and harp (Mr John Thomas). It may, of course, be said that the concert-giver's genius as a composer needs none of the "bush" derivable from a miscellaneous entertainment, and the remark is true enough; but we should remember that the opportunity of hearing his more important works, coming but seldom, is therefore of value worth considering. The artists engaged were, with the exception of Mr Thomas and Mr Randegger, wholly those connected with Mr Gye's house, and comprised Madame Adelina Patti, Mdlle Albani, Mdlle Thalberg, Mdlle Scalchi, Signor Nicolini, M. Maurel, and Signor Graziani, with many others of less note. Among the successes were those of Madame Patti in the prayer and barcarolle from *L'Etoile du Nord* (encored), "The bird that came in spring" (encored), and "My lodging is on the

sold ground," for which, again encored, the popular lady substituted "The Blue Bells of Scotland." Mdlle Albani sang Bellini's "Ma la sola," Kücken's "Gute Nacht," and Gounod's "Ave Maria," with her usual success, obtaining an encore for the last-named, but replacing it with "Robin Adair;" while Mdlle Thalberg, not to be outdone in courting favour by means of popular ditties, answered a call for another hearing of "Voi che sapete" with "The last rose of summer." These details suffice to indicate the character of the entertainment.

#### WAIFS.

M. Henri Wieniawski has again left for the Continent. We have recently heard too little of this fine artist.

M. Capoul being still "indisposed," M. de Sanctis again played *Fra Diavolo* at Covent Garden on Thursday.

M. Henri Ketten has returned to the Continent, leaving a powerful impression behind him, as a sort of Rubinstein junior.

The Théâtre des Arts at Rouen is about to be rebuilt on the site where stood the old building, not long since destroyed by fire.

By a Government decree the "Association des Artistes Musiciens" of France is now recognised as an "establishment of public utility."

Mdlle Ida Corani, one of the most rapidly progressing of our younger singers, is engaged by Mr Carl Rosa for his ensuing operatic campaign.

The monument to the late French composer, Georges Bizet, was inaugurated the other day in presence of a distinguished assembly, at *Pere-la-Chaise*.

Mad. Volpini (who will be remembered at Her Majesty's Theatre in the Haymarket) has signed an engagement for the forthcoming season at St Petersburg.

The new opera composed by Mr F. H. Cowen for the Carl Rosa Company is said to be founded upon the *Lady of Lyons*. The author of the libretto is Mr Henry Herse.

The choir of Exeter Cathedral was re-opened on Thursday (St Peter's Day), when the Bishop preached, and collections were made in aid of the Restoration Fund. The mayor, sheriff, and town council attended in state.

The Cambridge examination for degrees in music will be held on Friday, the 29th December. All exercises for degrees must be sent to Professor Macfarren at 7, Hamilton Terrace, St John's Wood, London, on or before the 1st October.

Herr Schubert, director of the "Schubert and Mozart Societies," announces his benefit for Thursday next, to take place in the "Beethoven Rooms." The indefatigable "director" will no doubt have a "benefit," and, let us hope, a "bumper."

Mrs Howard Paul is about to abandon the entertainment so long associated with her name. She commences her farewell in July with a summer tour through Wales, Cornwall, and Devon, accompanied by Mr Rutland Barrington and Miss Helen Featherstone.

Madame Annette Essipoff will not stay here longer than the 12th inst. Her next destination is Trouville. Happily she is to return in the autumn, to play at the Monday Popular Concerts and elsewhere, as well as in a provincial tour with Mr Kuhe.

The grand ballet, *Sylvia*, recently produced at the new Operahouse is founded on one of those mythological subjects which time has infinitively staled. The music, by M. Delibes, is well spoken of, though not considered equal to that of his *Coppélia*. The dancer impersonating *Sylvia* is Mdlle Sangalli, who made no unusual impression when she was in London, but is regarded in Paris as a "star" of the first magnitude.

Thirty-eight scholarships have been founded in the National Training School for Music by the City of London. To three of them scholars were directly appointed. In the examination of candidates, 314 in number, for the remaining thirty-five with the elections for which they were entrusted, Messrs John Hullah, Otto Goldschmidt, and W. G. Cusins—were occupied from April 24th to May 20th. They had examined for the same scholarships a large number twice, and even three times. The candidates varied in age, accomplishments, and promise, and the election had been governed by the necessity for balancing these qualifications. In two scholarships no awards were made; but of the nine male and twenty-four female candidates elected, eighteen were pianists, organists, or composers, two violinists, and thirteen vocalists. The examiners suggest some limit to the ages of candidates; that instrumentalists be not less than twelve or more than twenty years of age, vocalists not less than seventeen or more than twenty-three; and that candidates produce a certificate of recent date from some recognised musical professor to the effect that they are sufficiently advanced in practice to profit directly by instruction in the Training School.

The *Hamlet* of Ambroise Thomas is to be given at the Royal Italian Opera (for the only time this season) next Thursday, with Albani as Ophelia and Cotogni as Hamlet.

Mdlle Marguerite Chapuy's indisposition has been so prolonged and severe that she has been ordered home by her medical advisers, and will not be heard at Her Majesty's Opera this season.

The Senate of the University of London has decided to adopt the report of the Committee of Convocation, recommending the prayer of the memorial of Trinity College, London, in favour of the conferment of musical degrees by the University, on the basis of the ordinary matriculation examination. A committee will shortly be appointed to prepare the scheme of examination for the degrees of Bachelor and Doctor in Music.

**ALEXANDRA PALACE.**—On Monday the Foresters' great day takes place, when the attractions will last from nine a.m. until ten p.m. On Tuesday there is to be a Baden-Baden concert and illumination of the Grove; on Thursday a grand concert, with Madame Adelina Patti and the artists of the Royal Italian Opera, Covent Garden; and in the evening a firework display. On Friday the great Rose Show of the season will be held, and Byron's comedy, *Our Boys*, will be performed with the Vaudeville Theatre company. The week's proceedings terminate with the last day of the Rose Show, a performance by Mr Buckstone and the Haymarket company, and a Baden-Baden concert in the Grove.

Sig. Brignoli, an old favourite with opera-goers in this country, having recovered from a severe indisposition, has been singing with great applause at Boston (Mass.). The *Boston Journal*, noticing one of the recent concerts of the "Kellogg-Cary" troupe, thus refers to him:—

"Sig. Brignoli, first of the vocalists to appear, was warmly received. He was in splendid voice, and sang 'M'appari tutt'amor,' from Flotow's *Martha*, with all his old sweetness and electrical effect. A loud recall brought him forward again, when he sang the serenade from Donizetti's *Don Pasquale* with no less marked success."

Sig. Brignoli appears to have been equally fortunate in a duet with Mdlle Kellogg and in Balf's "Come into the garden, Maud," the first being encored and the last unanimously applauded.

The second service of Sion College Choral Union was held in St Paul's Cathedral, when the choristers numbered about 450, under the direction of Mr Hopkins. Dr Stainer presided at the organ. The service was generally well rendered by the choristers, among whom were several boys. The Union, it may be added, was founded in connection with Sion College, London Wall, two years ago, with the object of improving the music in parish churches. The choirs assemble annually in the Cathedral, not for the purpose of making a display of musical ability by singing difficult compositions, but in order to bring together different parochial choirs, so that they may learn, under the instruction of Dr Stainer and Mr Hopkins, how simple music ought to be rendered. At present about twenty of these choirs belong to the Union, which is making rapid progress.

**PARMA.**—Verdi's *Requiem* has been performed under the direction of Sig. Faccio.

**TURIN.**—A new opera, *Il Viceré del Messico*, by Sig. Tanara, has been produced at the Teatro Balbo, without much success.

**CATANIA.**—Verdi has given three hundred francs to the national subscription for a monument to Bellini in the cemetery here.

**FRANKFORT-ON-THE-MAINE.**—A few days since there died in the Jewish Hospital the once favourite Dutch vocalist, Madame Rosa Hagenaar, many years highly esteemed as a teacher, though her latter days were very sad. In poverty and neglect the once popular artist breathed her last.

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(Bar.)	
BALFE.	
I'm a merry Zingara.	
BARKER (G.)	
Irish Emigrant.	
Friends of my youth.	
BARRI (Odoardo).	
Bright Eyes (S.)	
BENEDICT.	
Eily Mavourneen (T.)	
In my wild Mountain Valley	
(S.)	
I'm alone (S.)	
It is a charming girl I love (T.)	
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Fearless (Bar.)	
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At close of Day.	
Morning and Evening (S. or C.)	
GABRIEL (Virginia).	
Clovelly (C.)	
She came like a dream (C.)	
Sowing and Reaping (C.)	
White Dove (S.)	
GATTY (A. S.)	
The Fisherman (C.)	
When green leaves come again (S.)	
GOUNOD (Chas.)	
Flower song (Le parlate d'amor), C. (Faust).	
Loving smile of sister kind (Die possette), Bar. (Faust).	
Soldier's Chorus (Faust).	
When all was young (Quando a te lieta), C. or Mez. (Faust).	
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